



Pictures at an Exhibition

an installation by

Christian Marclay



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at Philip Morris

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“Pictures at an Exhibition: An Installation
by Christian Marclay” organized by
Eugenie Tsai, associate curator and
curator of branches, Whitney Museum
of American Art.

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Curatorial Counterpoint

Assuming the diverse roles of curator, interior decorator, and exhibition designer, Christian Marclay produced “Pictures at an Exhibition,” a lively and eclectic mix of works of art, furniture, and wallpaper. For this installation, Marclay worked with the collection of the Whitney Museum and selected objects that treated the theme of making music or producing sound. Sifting through some twelve thousand pieces, he found about fifty, in a variety of media. Drawings, prints, photographs, and paintings cover the rear wall of the gallery, densely hung from floor to ceiling. Six benches, designed in the 1960s for the main building of the Whitney Museum on Madison Avenue, sit directly in front of the wall. Configured in two rows of three, they suggest a musical or theatrical performance. A plethora of patterns on the wallpaper and reupholstered benches, incorporating pages of sheet music, piano keyboards, and Elvis Presley’s head, underscore the musical theme of the installation. Although music has provided the impetus for Marclay’s production since his student performances of the late 1970s, “Pictures at an Exhibition” is one of several recent collaborations with museum collections that suggest a new and fruitful area of exploration.

Marclay took the title, “Pictures at an Exhibition,” from an eponymous piano composition, written in 1874 by the Russian composer Modest Mussorgsky. The composition consists of ten short pieces, each inspired by a drawing by the artist Victor Hartmann, to whom the music was dedicated. Through his choice of title, therefore, Marclay introduces the theme of the installation—the intimate relationship between image and sound.



Alexander Z. Kruse,
Musical Clown, c. 1929

Yasuo Kuniyoshi,
Sketch for *Fakirs*, c. 1951

Joseph Stella,
Boy with Bagpipe, 1910–12

The works on view from the Whitney's collection include examples by familiar figures—Richard Artschwager, Thomas Hart Benton, Elizabeth Catlett, Stuart Davis, Yasuo Kuniyoshi, William H. Johnson, Reginald Marsh, John Sloan, and Joseph Stella—as well as lesser-known artists, whose works have rarely been shown. Many of the selections are prints; most date from the first half of this century. Although the link between music and abstraction in art is a significant topic in discussions of twentieth-century American art, Marclay deliberately avoids abstraction in favor of figurative images. He feels these more effectively evoke the experience of hearing music through the act of looking. Indeed, gazing upon Benton's *I Got a Gal on Sourwood Mountain*, we can hear the rhythmic toe-



Pictures at an Exhibition, 1997, Whitney Museum of American Art at Philip Morris, New York, installation view

tapping tune of the fiddle, whereas sitting before Artschwager's *Organ of Cause and Effect III*, we might hear strains of the "Wedding March." Unexpected juxtapositions occurred in the process of Marclay's improvisational arrangement of the works on the wall. The salon-style arrangement creates an "orchestra of images" or a "wall of sound," an interweaving of visible image and remembered sound that provides a different experience for each of us.

Although "Pictures at an Exhibition" is Marclay's first collaboration with a museum collection in the United States, for the past few years he has been creating similar site-specific installations in Europe. The first was *Accompagnement musical* at the Musée d'Art et d'Histoire, Geneva, in 1995. Artifacts from all of the departments of the museum,



Accompagnement musical,
1995, Musée d'Art et
d'Histoire, Geneva,
installation view

including fine arts, drawings, prints, photographs, furniture, archaeology, musical instruments, coins, and ancient arms and armor were at Marclay's disposal. In addition, he was given access to the holdings of other museums affiliated with the Musée d'Art et d'Histoire—ceramics from the Musée Ariana, watches from the Musée de l'Horlogerie, musical instruments from the Musée d'Ethnographie, and books from the University Library. Using more than four hundred objects, Marclay filled different period rooms in the museum with a variety of installations. The only thing consistent throughout was a chosen object's relationship to sound. Sometimes an installation looked like misplaced storage, with paintings leaning randomly one against the another, or against furniture strewn casually about an elegant Neoclassical salon. In another installation, empty storage cases belonging to a variety of stringed instruments were propped open and neatly laid out on an oriental rug for the viewer's inspection. Marclay's decision to display these objects, not characteristically shown in museums and therefore rarely seen by visitors, suggests a desire to defy aspects of conventional curatorial practice.

Accompagnement musical,
1995, Musée d'Art et
d'Histoire, Geneva,
installation detail





The following year, Marclay took part in "Helvetia Sounds," at the Villa Merkel in Esslingen, Germany. He decided to redecorate an entire floor of the villa, six rooms surrounding an atrium, by adding wallpaper and floor-to-ceiling curtains. The rooms were empty, except for one which had cushions lying on the floor. By playing off the bold and delicate patterns and colors of the wallpaper, curtains, and cushions, he created environments with disparate moods, rhythms, and syncopations. In the atrium, paintings with a musical theme, drawn from the municipal art collection, were hung somewhat lower than usual—at a height perfect for viewers seated in the chairs lined up in front of the works. The fabrics used to make the curtains and cushions in the rooms covered the seats of the chairs.

Interiors (Villa Merkel), 1996, Villa Merkel, Esslingen, installation view. Foreground: *Pillows*, 1996. 20 pillows and fabric, dimensions variable. Collection of the artist



Musical Chairs, 1996, Villa Merkel, Esslingen, installation detail

Musical Chairs, 1996, Villa Merkel, Esslingen, installation view



Arranged and Conducted,
1997, Kunsthaus Zurich,
installation view

Arranged and Conducted,
1997, Kunsthaus Zurich,
guards in uniforms





Most recently, Marclay created “Arranged and Conducted” at the Kunsthaus Zurich. More than a hundred paintings, prints, drawings, and photographs from the collection, all on the theme of people playing music, hung frame-to-frame on a large wall. Sixty chairs, each upholstered with a different fabric with a musical motif, stand before the wall. Marclay even designed uniforms for the guards, combining various fabrics to create harmonious and discordant juxtapositions. The Zurich installation also included a new component, Marclay’s private collection of images and objects entitled *Scrapbook*. Vitrines hold neatly arranged pictures of people talking on the telephone—snapshots, record album covers, photographs from magazines and newspapers—a grouping of telephone receivers, images of people dancing, and plates decorated with figures making music. Comparing the two components of the Zurich installation, we find two different approaches to the accumulation of material, one highly structured and institutional, the other intuitive and intensely personal.

Marclay developed a taste for music and performance as an art student in Geneva during the mid-1970s, when he attended performances organized by Ecart, a contemporary Fluxus group. He left Switzerland in 1977 to study sculpture at the Massachusetts College of Art. In the United States, Marclay discovered punk rock, as well as the performance work of Dan Graham, Vito Acconci, and Laurie Anderson. He formed his first performance group, The Bachelors, Even—the name a nod to Duchamp—a duo with a guitarist. In 1980, after he moved to New York City, he formed a second group, Mon Ton Son. Some of his performances incorporated a sculptural component in the form of “recycled records,” created by slicing, fragmenting, and reconstructing the vinyl discs. When played on a turntable, they emitted sounds described by the artist as “loud and gritty.” During the early 1980s, Marclay focused on performance, appearing at the Kitchen and other downtown venues.

Recycled Records, 1983,
2 vinyl records, each 7 in.
diameter. Collection of
the artist



In 1987, Marclay had his first exhibition in New York, an installation of about 850 vinyl records, laid like tiles on the floor of the Clocktower Gallery. Footprints on the shiny surface recorded the presence of visitors. At the same time, he made sculpture from found

objects that made reference to sound and, in the spirit of Dada, often incorporated a visual pun. In 1989, Marclay created *Tape Fall*, one of his best-known sculptures, a tapeplayer without a takeup reel, which played the sound of trickling water as the tape cascaded and pooled onto the floor. A related piece of the same year, *The Beatles*, consisted of a pillow crocheted out of magnetic tape that contained recordings of all the music by the Beatles. The following year, Marclay began to stitch collages together from found album covers. The images on the covers lined up to form composite bodies, like the Surrealist game known as the “Exquisite Corpse.” Male-female hybrids often resulted, which commented on the role of sexuality in the marketing of music.

The approach Marclay employs in “Pictures at an Exhibition” presents a striking contrast with more conventional curatorial practices in terms of selection and installation. “Pictures at an Exhibition” does not attempt to present a historical survey on the theme of music-making, nor is it a connoisseur’s choice of masterpieces. Once the artist decided to choose only representational works depicting music-making, thus setting parameters for selecting works from the Whitney’s collection without prior knowledge of its contents, the element of chance took over. The process of selection is key to his art-making. In addition to selecting the works of art, Marclay selected the title of the exhibition, the fabrics for the slipcovers on the gallery benches, and the wallpaper. In many ways, Marcel Duchamp provides the model for Marclay as artist-curator. Duchamp, creator of *Fountain*, the urinal-qua-work-of-art, believed it was the selection and designation of found or readymade objects and the context of their display that made them art. In this case, the museum setting helps to establish the identity of “Pictures at an Exhibition”





Pictures at an Exhibition, 1997, Whitney Museum of American Art at Philip Morris, New York, installation view

as an art installation, rather than an offbeat display in, say, a home furnishings store. Like Duchamp, Marclay avoids judgments about “quality.” As long as a work of art falls within his set parameters it will be part of the exhibition, hung democratically on the wall as part of an ensemble.

Marclay is one of a number of artists who have curated museum exhibitions over the past twenty years. (They include Joseph Beuys, Marcel Broodthaers, Christian Boltanski, Joseph Kosuth, Bertrand Lavier, Claes Oldenburg, Daniel Spoerri, and Andy Warhol.) A recent example in New York is the series of artist-organized exhibitions initiated in 1989 by The Museum of Modern Art. Various artists were each invited to create an exhibition from the museum’s collection according to a personally chosen theme or principle. For example, the series opened with Scott Burton making a selection of sculpture by Brancusi. In the most recent exhibition of the series (1995), Elizabeth Murray chose works by women artists. Clearly, in addition to featuring the collection of the host institution, each of these exhibitions revealed elements of the artist-organizer’s taste, artistic interests, and formative influences. They did not question the authority of the museum as an institution.

Recently, artists like Fred Wilson have been working with museum collections to examine institutional power, a purpose that differs significantly from that of the artist-organized exhibition. In his yearlong project “Mining the Museum” at the Maryland Historical Society, his reinstallation of the permanent collection critically examined the relationship of the collection to the local community. Conceived with input from the staff of the Historical Society, from the maintenance staff to the director, Wilson’s reinstallation examined the assumptions underlying the

institution itself—the formation of its collection, its view of history, how it was told, by whom and for whom, and the imbalance of power between administration and audience. Wilson regards his interventions of this sort as works of art in and of themselves.

“Pictures at an Exhibition” shares common ground with the artist-organized exhibition and the institutional critique. Marclay’s installation reveals the significance of music and performance in his overall production. His choice of the works of art, the fabrics, and the wallpaper speaks volumes about his unique sensibility and his improvisatory ability to skillfully combine seemingly disparate elements into a dynamic whole. At the same time, by selecting and remixing this particular slice of the Whitney’s collection, “Pictures at an Exhibition” invites us to consider the process of collecting, the formation of collections, as well as the ever-changing notions of quality and taste. Perhaps most important of all, “Pictures at an Exhibition” invites us to pause during our frenetic day, to sit, to look, to wonder, to enjoy, to hear the music that lies within us all.

—Eugenie Tsai



Scrapbook, 1980s and 1990s, installation details.
Collection of the artist

Christian Marclay

*Born in San Rafael, California, 1955.
École Supérieure d'Art Visuel, Geneva
(1975–77)
Massachusetts College of Art, Boston
(BA, 1980)
Lives and works in New York City.*

Selected One-Artist Exhibitions

1987 The Clocktower, Institute for Art and Urban Resources, New York

1988 Tom Cugiani Gallery, New York

Gelbe Musik, Berlin, “Christian Marclay: One Thousand Records”

1989 Shedhalle, Zurich, “Footsteps”

1990 Hirshhorn Museum and Sculpture Garden, Washington, DC, “Christian Marclay: Directions”

1992 Galerie Jennifer Flay, Paris, “The Wind Section”

1993 Margo Leavin Gallery, Los Angeles

1994 daad-galerie, Berlin

1995 Musée d'Art et d'Histoire, Geneva, “Christian Marclay: Accompagnement musical”

Chiesa San Staë, Venice Biennial, “Amplification”

1997 Kunsthaus Zurich, “Arranged and Conducted”

Selected Group Exhibitions

1988 Dia Art Foundation, New York, “Group Material: Politics and Election”

1989 New Museum of Contemporary Art, New York, “Strange Attractors: Signs of Chaos”

1990 Wexner Art Center, Columbus, Ohio, “New Works for New Spaces in the 1990's”

1991 Whitney Museum of American Art, New York, “1991 Biennial Exhibition”

1992 Hayward Gallery, London, “Doubletake: Collective Memory and Current Art”

Galerie Jennifer Flay, Paris, “Not Quiet: Felix Gonzalez-Torres, Liz Larner, Christian Marclay, Matthew McCaslin”

1994 Art & Public, Geneva, “Playoff”

1995 New Museum of Contemporary Art, New York, “Temporarily Possessed: The Semi-Permanent Collection”

Cleveland Center for Contemporary Art, Cleveland, Ohio, “Back Beat: A Rock and Roll Show”

1996 Villa Merkel, Galerie der Stadt Esslingen, Germany, “Helvetica Sounds”

1997 Solomon R. Guggenheim Museum, New York, “Rrose is a Rrose is a Rrose: Gender Performance in Photography”

Works in the Exhibition

All works are in the Permanent Collection of the Whitney Museum of American Art. Dimensions are in inches, followed by centimeters; height precedes width precedes depth. Sight refers to a measurement taken within the frame or mat opening.

Robert Arneson (1930–1992)

Whistling in the Dark, 1976
Terracotta and glazed ceramic,
3 3/16 x 21 x 19 1/8
(86.8 x 53.3 x 48.6) overall
Purchase, with funds from Frances
and Sydney Lewis 77.37a-b

Richard Artschwager (b. 1923)

Organ of Cause and Effect III, 1986
Formica and latex paint on wood, six
parts, 129 x 61 3/4 x 18 (327.7 x 156.8
x 45.7) overall
Purchase, with funds from the
Painting and Sculpture Committee
87.6a-f

Thomas Hart Benton (1889–1975)

I Got a Gal on Sourwood Mountain,
1938
Lithograph: sheet, 16 x 11 7/8
(40.6 x 30.2); image, 12 1/2 x 9 3/16
(31.8 x 23.3)
Gift of Arthur G. Altschul 72.69

Lucile Blanch (1895–1981)

Side Show, 1928
Pastel, charcoal, and ink on paper,
14 1/4 x 18 1/8 (36.2 x 46) 31.400

Albert Bloch (1882–1961)

Music at Night, 1914
Drypoint: sheet, 13 1/8 x 19 1/4
(33.3 x 48.9); plate, 9 3/4 x 13 5/16
(24.8 x 33.8)
Blanche A. Haberman Bequest
69.42

Bryson Burroughs (1869–1934)

Island of Naxos, 1928
Oil on canvas, 40 x 36 (101.6 x 91.4)
Purchase 31.137

John Carroll (1892–1959)

Circus, 1928
Lithograph: sheet, 21 5/8 x 14
(54.9 x 35.6); image, 15 5/16 x 11 9/16
(38.9 x 29.4)
Purchase 33.89

Elizabeth Catlett (b. 1919)

*I have given the world my songs
(Blues)*, from the series *I am the
Black woman*, 1947 (printed 1989)
Linoleum cut: sheet, 10 x 7 1/4
(25.4 x 18.4); image, 7 1/2 x 5 1/16
(19.1 x 12.9)
Purchase, with funds from the
Print Committee 95.193

Howard Cook (1901–1980)

Fiesta, 1933
Etching: sheet, 11 3/4 x 16 3/8
(29.8 x 41.6); plate, 10 3/4 x 14 7/16
(27.3 x 36.7)
Purchase, with funds from The
Lauder Foundation, Leonard and
Evelyn Lauder Fund 96.68.53

Fiddlers' Contest, 1937

Lithograph: sheet, 16 x 23 5/8
(40.6 x 60)
Purchase, with funds from The
Lauder Foundation, Leonard and
Evelyn Lauder Fund 96.68.58

Stuart Davis (1892–1964)

The Back Room (Bar House Newark),
1913
Oil on canvas, 30 1/4 x 37 1/2
(76.8 x 95.3)
Gift of Mr. and Mrs. Arthur G.
Altschul 69.114

- Harold Edgerton** (1903–1990)
Hammer Breaking Glass, from the portfolio *Ten Photographs*, 1933
 (printed 1976–80)
 Gelatin silver print, 17 5/16 x 14 1/16 (44 x 35.7)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.125.1
- Antique Gun Firing*, from the series *Two Stages in the Firing of an Old Revolver*, 1936
 Gelatin silver print, 8 1/8 x 10 (20.6 x 25.4)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.117.10
- Mickey Rooney and Judy Garland at MGM Studios*, 1940
 Chromogenic print, 12 1/4 x 18 1/4 (31.1 x 46.4)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.117.58
- Untitled (Bullet Emerging from Pistol)*, c. 1940
 Gelatin silver print, 13 5/8 x 17 9/16 (34.6 x 44.6)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.117.9
- Untitled (Man and Violin)*, n.d.
 Gelatin silver print, 4 x 5 (10.2 x 12.7)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.117.54
- Untitled (Violinist)*, n.d.
 Gelatin silver print, 4 x 4 15/16 (10.2 x 12.5)
 Gift of The Harold and Esther Edgerton Family Foundation
 96.117.95

- Ralph Gibson** (b. 1939)
Untitled (Hand at Piano), from the series *Déjà-Vu*, 1973
 Gelatin silver print, 12 3/8 x 8 1/8 (31.4 x 20.6)
 Promised gift of Mr. and Mrs. Raymond W. Merritt P.65.94
- Ruth Gikow** (1914–1982)
The Blind Musician, 1957
 Oil on composition board, 22 x 32 (55.9 x 81.3)
 Gift of an anonymous donor 57.40
- William Gropper** (1897–1977)
Performance, from the portfolio *Capriccios*, 1954–56
 Lithograph: sheet, 16 1/4 x 12 1/4 (41.3 x 31.1); image, 14 x 9 7/8 (35.6 x 25.1)
 Gift of the artist and his wife 67.67.42
- George O. (Pop) Hart** (1868–1933)
Mexican Orchestra, c. 1928
 Lithograph: sheet, 22 1/8 x 29 7/8 (56.2 x 75.9); image, 17 7/8 x 24 (45.4 x 61)
 Purchase 32.111
- Arthur William Heintzelman** (1891–1965)
The Rehearsal, 1919
 Etching: sheet, 12 7/8 x 10 7/8 (32.7 x 27.6); plate, 9 7/8 x 7 15/16 (25.1 x 20.2)
 Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund 96.68.152
- Joseph Hirsch** (1910–1981)
Duo, n.d.
 Lithograph: sheet, 25 1/2 x 19 13/16 (64.8 x 50.3); image, 22 9/16 x 14 11/16 (57.3 x 37.3)
 Gift of Associated American Artists 66.65

- Gerrit Honduis** (1901–1970)
Circus Folks, 1932
Oil on canvas, 54 x 34 (137.2 x 86.4)
Purchase 33.15
- Edward Hopper** (1882–1967)
Group of Musicians in an Orchestra Pit, c. 1904–06
Oil on canvas, 15 x 12 (38.1 x 30.5)
Josephine N. Hopper Bequest
70.1243
- Seated Woman at Piano*, c. 1905–06
Oil on board, 15 11/16 x 12 1/4 (39.8 x 31.1)
Josephine N. Hopper Bequest
70.1413
- William H. Johnson** (1901–1970)
Blind Singer, c. 1942
Screenprint: sheet and image, 17 1/2 x 11 9/16 (44.5 x 29.4)
Purchase, with funds from the Print Committee 95.53
- Alexander Z. Kruse** (1890–1972)
Musical Clown, c. 1929
Lithograph: sheet, 15 15/16 x 14 9/16 (40.5 x 37); image, 11 3/16 x 8 5/16 (28.4 x 21.1)
Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund 96.68.186
- Walt Kuhn** (1877–1949)
Musical Clown, 1938
Oil on canvas, 40 x 30 (101.6 x 76.2)
Purchase 43.10
- Yasuo Kuniyoshi** (1889–1953)
Dancing, 1928
Lithograph: sheet, 19 5/8 x 12 3/4 (49.8 x 32.4); image, 11 9/16 x 10 1/4 (29.4 x 26)
Katherine Schmidt Shubert Bequest
81.43.6
- Sketch for *Fakirs*, c. 1951
Graphite on paper, 16 7/8 x 12 9/16 (42.9 x 31.9)
Gift of Mrs. Sara Mazo Kuniyoshi
58.14
- Roy Lichtenstein** (1923–1997)
Untitled, from the portfolio 9, 1967
Lithograph: sheet and image, 22 x 17 (55.9 x 43.2)
Gift of Louise Nevelson in memory of Marcel Duchamp 69.59.4
- Reginald Marsh** (1898–1954)
Iron Steamboat Company, 1932
Etching: sheet, 11 5/8 x 16 (29.5 x 40.6); plate, 6 7/8 x 8 7/8 (17.5 x 22.5)
Purchase 33.96
- Jan Matulka** (1890–1972)
Arrangement with Phonograph, 1929
Oil on canvas, 30 x 40 (76.2 x 101.6)
Gift of Gertrude Vanderbilt Whitney
31.298
- Bernard Reder** (1897–1963)
Harp Player, II, 1960
Bronze, 84 1/2 x 47 1/2 x 57 (214.6 x 120.7 x 144.8)
Purchase 62.31
- Ruth Starr Rose** (1887–1965)
Little David Play on Your Harp, 1937
Lithograph: sheet, 11 7/8 x 16 1/16 (30.2 x 40.8); image, 9 13/16 x 13 1/16 (24.9 x 33.2)
Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund 96.68.232
- Theodore Roszak** (1907–1981)
Musicians, 1932
Watercolor, ink, and gouache on paper, 12 x 9 (30.5 x 22.9)
Gift of the Theodore Roszak Estate
83.33.2

Andre Ruellan (b. 1905)

Side Show, 1938

Charcoal and crayon on paper,
14 3/8 x 19 1/2 (36.5 x 49.5) sight
Purchase 38.16

Everett Shinn (1876–1953)

Bal Tabarin, 1902

Pastel on paper, 13 3/4 x 18
(34.9 x 45.7) sight

Gift of Mr. and Mrs. Albert Hackett
55.38

Mitchell Siporin (1910–1976)

Dancers by the Clock, 1949

Oil on canvas, 40 1/2 x 60 1/8
(102.9 x 152.7)

Purchase 50.22

John Sloan (1871–1951)

Flute Player, 1905

Etching: sheet, 9 1/2 x 8 13/16
(24.1 x 22.4); plate, 3 3/4 x 2 3/4
(9.5 x 7)

Purchase 31.815

Frankie and Johnnie (Him), 1928

Etching: sheet, 9 3/4 x 12 7/8
(24.8 x 32.7); plate, 4 7/8 x 7 15/16
(12.4 x 20.2)

Purchase 31.899

Benton Spruance (1904–1967)

Arrangement for Drums, 1941

Lithograph with tint stone: sheet,
12 1/8 x 18 15/16 (30.8 x 48.1); image,
9 1/8 x 14 5/8 (23.2 x 37.1)
Purchase, with funds from The
Lauder Foundation, Leonard and
Evelyn Lauder Fund 96.68.271

Saul Steinberg (b. 1914)

Perry in Japan, 1969

Ink, gouache, acrylic, and collage
on paper, 28 3/4 x 38 7/8 (73 x 98.7)
sight

50th Anniversary Gift of the Friends
of the Whitney Museum of
American Art and the National
Endowment for the Arts 80.9

Joseph Stella (1877–1946)

Boy with Bagpipe, 1910–12

Charcoal, pastel, and graphite on
paper, 21 3/4 x 16 3/8 (55.2 x 41.6)
50th Anniversary Gift of Lucille and
Walter Fillin 86.59

Grant Wood (1892–1942)

Shrine Quartet, 1939

Lithograph: sheet, 12 x 16
(30.5 x 40.6); image, 7 15/16 x 11 7/8
(20.2 x 30.2)

Gift of Arthur G. Altschul 78.28

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